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LF examiner®

July 1999 Volume 2, Number 9

LFCA '99 Coverage Continued

Space did not permit including the following items in last month's report on the 1999 **Large Format Cinema Association** conference in Los Angeles in May.

We neglected to mention in that report that the sound system for the 8/70 presentations at the theater of the **Academy of Televisions Arts and Sciences** was provided by **Digital Theater Systems, Inc.** and the screen was provided by **Harkness Hall, Ltd.**

Wednesday, May 19

Sound Formats/Mixing. Lisa Thorburn of **Thorburn Associates** described the process of designing a theater and its sound system to enable the accurate reproduction of any sound environment that a film's sound designer may have created. **Michael Stearns**, composer and sound designer for *Chronos*, emphasized that in mixing for LF films, the size of the screen requires that sound elements move across the sound field as their images move across the screen. Composer **Steve Woods** (***The Discoverers***) spoke about how the musical technique of antiphony – contrasting groups of instruments or voices playing "against" one another from different locations – can be used to dramatically expand a film's soundfield, and played a portion of the soundtrack of *The Discoverers* to demonstrate the principle. Because of the delay in starting the session, **Tim Archer**'s presentation was postponed (twice!). When he finally had his chance, Archer, owner of **Master's Workshop**, an audio studio in Toronto, played a tape that amusingly demonstrated some of the techniques and pitfalls of recording narration and other sound elements.

Thursday, May 20

Technical Session 1. Moderated by LFCA president **Chris Reyna**, the session included a reel of 15/70 test footage comparing conventional IP/IN and digital duping. Producers **Debra Callabresi** and **Kelly Moren** showed their short, ***More*** (without sound), while discussing some of the digital and conventional animation processes used to create it. A camera test of Kodak's new 800 EI stock, 5289, was presented by cinematographer **Reed Smoot**, and Reyna presented some conventional wide screen material printed to 15/70 to demonstrate the viability of LF as a format for dramatic films in other aspect ratios.

LFCA General Meeting. The regular business meeting of the LFCA was chaired by vice president **Arthur Johnson** of the **Fleischmann Planetarium** in Reno, NV. President Reyna reported that the association was showing consistent growth, and engaging in many worthwhile activities, such as the stock tests and sponsorship of experimental films like *More*. He also said that proposed standards for 8/70 and 15/70 camera apertures were being passed along to the **Soci-**

*(see **LFCA** on page 5)*

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Short Doc Oscar Back

On June 15, the Board of Governors of the **Academy of Motion Picture Arts and Sciences** overturned its January decision to eliminate the Academy Award® for Best Short Documentary. As a result, the two doc categories, feature and short (40 minutes or less), will remain unchanged in the 1999 competition.

The earlier decision, under which all docs would have been judged in a single category, had been made on the recommendation of the awards rules committee, against the advice of the documentary executive committee. (*See MaxImage! February 1999, p.20, and March 1999, p. 6.)* Its proponents asserted that too few short docs had been submitted in recent years, that the quality of those submissions had declined, and that short documentaries were not a viable theatrical genre.

The decision sparked controversy immediately, as doc filmmakers disputed those claims and charged that the Governors had not been given full and accurate information about the matter. The issue was so heated that the Academy put off a decision from its April meeting until June, and commissioned a study by **ASI Entertainment, Inc.**, to determine the state of theatrical short documentaries. (*MaxImage!* was asked to provide some data for that study.)

The Governors reportedly received letters from **Steven Spielberg** and **George Lucas**, among other Hollywood luminaries, urging them to restore the short doc category.

At the June meeting, about 30 of the Board's 39 members heard arguments on both sides, as well as the results of the ASI study. According to the Academy's executive director, **Bruce Davis**, the re-

*(See **OSCAR** on page 5)*

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MaxImage!

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July 1999

You're gonna have to answer to the Coca-Cola company.

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Shindler's Site

by Marty Shindler

Indirect Marketing

A while ago, a senior research analyst at a national research firm invited me to join a trade show panel discussion on "Marketing Your Post-Production Company" and asked me what my topic would be. When I said I wanted to talk about indirect marketing, he asked, "What is indirect marketing, and why do you want to talk about it?"

I replied, "There are lots of traditional approaches to marketing, whether in post-production, film distribution, or the proverbial widget industry. Most in our audience will be aware of the textbook methods, but I think they ought to know more about the indirect ways a company markets itself."

"For example," I continued, "if you knew of a facility that did fabulously creative work, but whose staff never returned your phone calls, would you use them? Or if the paperwork side of their work was sloppy, would that make a difference even though they had the best high-tech tools?

"Indirect marketing is the 'vibe' your company gives off to clients, and it can have as much of an influence on your business as an expensive ad campaign or a flashy Web site. Those examples were negative, but it works the other way, too. What about a post house that does excellent work, has spotlessly neat offices, and always submits invoices and pays its bills on time? Wouldn't you keep on using them?"

I could tell he was intrigued. "Isn't the only thing that matters the end result? If the work on the screen is great, isn't that enough? Who cares how they run their company?" Now he was pushing *my* buttons!

I said, "Good work and traditional marketing can help in obtaining work, but the indirect side determines the level of customer satisfaction and is key to whether the customer returns. Effective indirect marketing is vital for long-term success."

Case closed. I spoke about indirect marketing on the panel.

Everyone knows the direct approaches. They bring in the work, assuming, of course, that the facility does good work. Used in varying degrees by all businesses, they include:

- Advertising
- Direct mail, including e-mail
- A strong Web presence
- Good collateral materials
- Trade shows
- Public relations
- Gaining favorable media coverage

Indirect approaches are a bit more nebulous, since there are many factors that give the impression of a well-run company. Companies that understand that *everyone* in the organization is involved in marketing stand a better chance for success.

Indirect marketing includes such factors as the responsiveness of the production team, the way the receptionist greets visitors, and the way phone calls are handled. It also includes behind-the-scenes areas, such as the way the business affairs or accounting departments perform their functions.

How often have you had to practically beg someone for an invoice so you could close your books on a show? Wouldn't you think most companies want to get paid promptly?

Customers will not always tell you to your face that although the final product was great, getting the job done was a hassle and a half. Why not have someone not directly involved in a project make follow-up calls to ask customers if the work met their expectations, if they were satisfied with the overall results, and where there might be room for improvement the next time?

Mail-in cards that can be returned anonymously can be a useful tool. Use multiple-choice questions or a one-to-five level of satisfaction rating scale. When replies are sent to a third party, with or without names attached, those surveyed are more likely to be frank, knowing that their specific comments will be kept confidential. Of course, room for "other comments" should be a part of any survey.

I have done a number of customer research surveys to help companies better understand where they stood in the marketplace generally and, more specifically, what their customers were thinking. My approaches have included combinations of face-to-face meetings with current, former, and prospective customers, and surveys by mail, fax, and e-mail.

In doing such research, I have seen all kinds of negative comments that reflect on the indirect marketing effort. Below are some of the responses I've seen.

- Doesn't anyone do their homework any more? We sent them the script/storyboards in advance, but at our first meeting it was as if no one had bothered reading them, let alone thinking about them.
- I have left several messages for her. I was told that she was out of town and would call when she got back. Don't they have phones in [city]?
- They want to be known as a technologically oriented company, but they still don't have e-mail!
- They usually suggest lunch meetings, but scheduling them is difficult. I would just rather get to the point and have a simple meeting. Lunch devours my day!

*(see **SHINDLER** on page 5)*

In CORRECTIONS

"More LF Oscar Winners" (June), we left out Digital Theater Systems, Inc., which won a Scientific and Technical Award for Sound in 1995.

In the photo on page 11 of the June issue, we incorrectly identified the person sitting at the camera. It is Takashi Yoshimura, director of photography for *Chang Jiang, The Great River of China.*

Review: *Extreme*

Reviewed by Gene Rosow

Extreme Productions. Director: Jon Long; producers: Jon Long, Neils de Jong Franken; executive producers: Neils de Jong Franken, Peter Beyak. Distributed by Imax Corporation. 44 minutes.

Extreme seems like a cool idea. Show the LF audience the limits of human endurance, daring, and perhaps even sanity. Film the folks who dare to do what the rest of us only dream of, folks who don't seem to mind wiping out in pursuit of the ultimate physical experience.

When the filmmakers introduced the project at the ISTC conference in Sydney last fall, there was a bit of the old ho-hum among the hard-nosed LF professionals present. Some wondered if the filmmakers could really pull it off, or would it fall into the great maw of cool projects conceived but never realized? Others wondered why this film should be done in LF. After all, a distinct trend has evolved in LF cinema. I call it the "Large-Format Tradition of Quality" or LFTOQ for short

The very best LF films are earnest, intelligent, poetic, and generally aimed at an audience which is either educated or in the process of being educated. These films are filled with information, fantastic panoramas, occasionally interesting music, and, once in a while, excellent writing. LF became a cinema of lofty filmic ambitions and ideas. Indeed, oceans, mountain ranges, deep space, and remote and/or sacred locations still dominate the large screen. Institutional venues provided the intellectual anchor for a burgeoning film industry which had to compete with the onslaught of gaudy sensationalistic 35mm and TV spectacles, not to mention the Internet.

But lofty and educational intentions are not enough. More often than not, LF documentaries are inferior to those on television. Likewise, giant-screen attempts at fiction have generally deserved the disdain they have received from the industry.

Does *Extreme* fit into the LFTOQ? Probably not. It is not on a par with the best sports action films in conventional formats, such as *Endless Summer* or *The Man Who Skied Down Everest*. To tell the truth, there are better extreme sport docs on cable television.

The athletes' voiceover commentary is rarely memorable. There is no scientific analysis of the enormous power of a crashing 40-foot wave, or mathematical explanation of the force of gravity accelerating skiers down the face of a mountain. The film's champions don't emerge as memorable characters, as *Everest*'s do. When *Extreme*'s protagonists spoke about out-of-body experiences or the spiritual dimensions of extreme sports, many in the screening at the LFCA conference – clearly an overeducated bunch – squirmed in their seats or groaned about the banality of the sentiments.

Extreme seems to defy every voice of authority that admonishes "Hey! You can't do that!"

The music is just okay and the cinematography is adequate but not quite equal to the scenery and the achievements of the athletes. There are too many helicopter shots and telephoto shots, and not enough POV shots actually in the waves, or wiping out on the slopes (although admittedly, this would have been somewhat extreme for an LF camera and operator).

For better or for worse, the film feels very New Wave. Just as the French New Wave of the 1950s developed in reaction a stolid predecessor, *Extreme* seems to be a rebellion against the LFTOQ. Placing feeling over thought, experience over schooling, and freshness over traditional craft, it's alive to a generation's thirst for spectacle and larger-than-life thrill seeking. It seems to defy every voice of authority that warns "Careful!" or admonishes "Hey! You can't do that!"

But so what if *Extreme* does not fit comfortably into the staid LFTOQ? I find it positively refreshing to see a film with a pure energy and joyful love of its subject; a film as fresh as puppy love, all blushy and bashful. Unable to speak suave, practiced words of seduction, *Extreme* just blurts out, "I love you!" to its subjects and audience.

As *Extreme* spools giddily along, we share life at the edge with the filmmakers and their subjects. The film challenges the viewer to live more fully by sharing some time with people who are courageous and foolish enough to simply do what they love. The youthful quality of the film has a natural appeal to a youthful audience. (Although the old fogey in me thinks there should probably be a disclaimer, "Hey kids, don't try this at home!")

I have heard many people say that one of the things they liked about having seen *Everest* is that now they don't have to climb the mountain to feel as though they've been there. I heard similar reactions to *Extreme*. As in *Everest*, the filmmakers do what classic heroes have always done. They take a journey beyond the bounds of ordinary life and bring back a vision, a glimpse of a different kind of life, that helps us – the audience – know ourselves a little better. In that sense, *Extreme* aims for the best of what LF cinema has to offer, without caring about the LFTOQ.

Although the film takes itself a little too seriously – any touch of humor would help – it's aiming directly for an audience that doesn't often go to LF films. If *Extreme* is well marketed, it could bring into LF theaters the very kids that Hollywood is desperately trying to coax into conventional theaters. And yet the film has many memorable sequences that will win over any audience: the exhilarating snowboarding, the awesome drops of big-wave surfing, the eerie climbs up frozen waterfalls, are all thrilling.

Although *Extreme* does not fit into the LFTOQ, it may help expand audiences, widen filmmaker and exhibitor horizons, and inject a sense of fun into the whole enterprise of LF filmmaking. *Extreme* may just be a big New Wave many theater owners will want to ride.

Gene Rosow, Ph.D., is a writer, producer, and director who has taught at the University of California, Berkeley, and has worked in feature films and television. He is currently developing two LF films, among other projects.

THE BIZ

DEALS

Futuroscope for sale

Reported by Julien Bolleé in Paris

Futuroscope, the theme park of the moving image in Poitiers, France, is up for sale. In addition, **René Monory**, CEO of the park and president of **Conseil Général de la Vienne** (the local government), announced in May that he is negotiating with several companies take over operation of the park from the Conseil's management company. The new management company will be announced in early July.

The park is operated by a public/private *société d'economie mixte locale* (joint local economic association), with the Conseil Général as the majority owner (70%). Minority portions are held by multinational conglomerates **Vivendi**, **Suez Lyonnaise des Eaux** (each with 10%), **BTP/SAE** (5%), and the *société*'s directors.

The leading contender to assume majority ownership of the park is rumored to be **Pathé,** the third largest cinema exhibitor in France, with 22 million admissions in France and Netherlands in 1998. In addition to theaters, Pathé is involved in sports and pay-per-view and digital television. In 1998 the company reported profits of $34 million on revenues of $364 million. Any potential deal was probably delayed by the sudden purchase in May of Pathé by Vivendi.

Pathé's chairman and CEO is **Jerome Seydoux**, brother of **Nicholas Seydoux**, president and CEO of **Gaumont**, France's second largest exhibitor, which is developing several IMAX theaters.

Other possible buyers of Futuroscope include **Accor** (travel services and hotels) and **Crédit Local de France** (a bank).

Futuroscope opened in 1987 and greets 2.8 million visitors each year. Revenues in 1998 were US$113 million, with net profits of $2.6 million. The attendance goal for the year 2000 is 3.5 million visitors. In 2000, the park will have its own TGV train station and will open a new *Race for Atlantis* ride attraction (*see MaxImage! May 1999*).

CFI to be sold

Consolidated Film Industries, the Hollywood film lab that processes the vast majority of 65mm and 70mm negatives, protection elements, and prints in North America, is up for sale. Parent company **Apollo Partners** has retained Bear Stearns to find a buyer for **Continental Graphics Holdings, Inc.**, which in turn owns CFI. The other units under CGHI, which may be sold separately, are Continental Graphics (a printing company), Continental Data Graphics, and Continental Data Graphics, UK. The deal is expected to be completed by the end of the year.

L-Squared sets up $50M film fund

L-Squared Entertainment, producers of ***T-Rex: Back to the Cretaceous***, has established a US$50 million revolving production financing fund with **Centre Solutions**, a member of the **Zurich Financial Services Group**. The fund's goal is to finance at least two 3D LF films per year.

At the same time, a new LF subsidiary of the production company was announced, **L-Squared BIG PICTURES**. L-Squared's next 3D film, ***Siegfried & Roy: The Magic Box*** is set to open in September.

Mega builds LF dome in Sweden

MegaSystems, Inc., has announced it will build an 8/70 dome theater in Piteå in northern Sweden. Ground for the 60-ft (18.2m), 200-seat MegaSphere theater will be broken in August, with opening set for May 2000. The theater will be part of the **Akva Pite Ãlvdal**, an ecological exhibition center on the mouth of the Pite River that will open in May 2001.

Nat Geo and MFF cut book deal

National Geographic Books will publish two companion books to **MacGillivray Freeman Films**' LF feature, ***Dolphins***, which is set to open next March. The books, a children's and an adult edition, will be released simultaneously with the film. The companies previously partnered on *Everest: Mountain Without Mercy*, the companion book to the LF film ***Everest***.

The adult version will be written by **Tim Cahill**, whose film scripting credits include *Dolphins* and MFF's *Everest* and ***The Living Sea***. The book will feature the scientist stars of the film, marine biologists **Kathleen Dudzinski**, **Alejandro Acevedo**, and **Bernd Würsig**. The children's edition, aimed at age 8 and up, will focus on the life and work of Dudzinski.

LEGAL BRIEFS

Imax sues three LF developers

Imax Corporation has filed civil lawsuits against three LF theater developers for trademark violation, seeking injunctions and damages. The three are:

Showmax, Inc., of Newport Beach, CA, which is building an Iwerks 15/70 theater in Montreal, set to open next spring. Showmax also has plans for LF theaters in Philadelphia, Los Angeles, New York, and several other locations;

Swartwout Enterprises, Inc., owners of the **Sedona SuperMax Theater** in Sedona, AZ, a Strong-equipped 8/70 destination theater that opened in the spring of 1998; and

Zion National Park Theater Investors, a California limited partnership, owner of the **Zion Canyon Cinemax**, an Iwerks 15/70 theater in Zion National Park, UT, that opened in 1994.

In the Showmax suit, filed in the Canadian Federal courts, Imax alleges that Showmax's trademarked name violates the IMAX trademark and that Showmax's Web site provides links, within a frame featuring the Showmax logo, to sites that display Imax's trademark and that link in turn to the Imax Web site. Imax's complaint asserts that this practice confuses viewers, to Imax's detriment, and constitutes an infringement of Imax's copyright of its Web site.

In a statement of defense submitted to

THE BIZ

PERSONNEL

the court, Showmax denies all of Imax's charges.

As this issue went to press, the owners of the Sedona theater reached an agreement with Imax, under the terms of which the venue has been renamed the **Sedona SuperVue Theater**, and Imax has dropped the complaint it filed in the federal district court for Arizona.

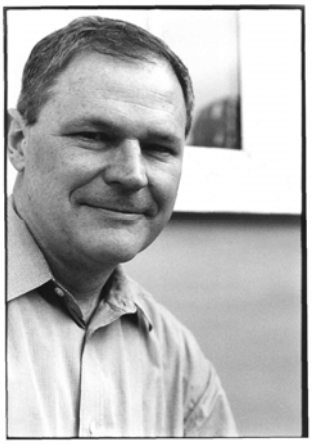
In the Zion theater case, discussions are continuing through the parties' attorneys, but no resolution had been reached at press time. Imax declined to comment on any of the cases.

In 1998, LF theater developer and film producer **Educational Marketing Concepts, Inc.**, of Wayne, PA, which had begun using the name **MegaMax**, changed to **MegaSystems, Inc.**, after receiving a cease-and-desist letter from Imax.

H. Smith made GM at MFF

Harrison Smith has been named to the new position of general manager of **MacGillivray Freeman Films**, in which role he will oversee all of the company's business activities.

Thirty years ago Smith worked as US



film rental manager for MFF, promoting **Greg MacGillivray**'s early surfing movies. Since then he has worked in international banking, most recently at the Federal Reserve Bank in New York, where he supervised Spanish and Latin American banking organizations.

Rosen leaves museum

Barry H. Rosen has resigned as CEO and president of the **Museum of Discovery and Science** in Fort Lauderdale, FL, to resume his teaching career. **Elizabeth Hennings**, the museum's vice president of programs, science and exhibits, has been named interim president.

Rosen was head of the **Milwaukee Public Museum** in Milwaukee, WI, before taking the Fort Lauderdale position in November 1994. Since then he has overseen the conversion of the museum's IMAX theater from 2D to 3D, and the development of the new Discovery Center, which opened in May.

Rosen has also resigned from his positions as secretary of the **Giant Screen Theater Association** and chair of its Liaison Committee. Only representatives of member organizations are eligible to be GSTA board members.

J. Smith at nWave Distribution

In June, **Jennifer Smith** started as distribution assistant at **nWave Pictures Distribution** in Greenwich, CT. Smith graduated with honors earlier this year from Southern Methodist University in Dallas, with a BA in film.

nWave Distribution president **Mark Katz** tells *MaxImage!*, "It's good to have another of the Galveston Smiths in the business," referring to Jennifer's father, **Gerald Smith**, program officer for the Moody Foundation, who oversees the IMAX 3D theater at **Moody Gardens**.

*(from **LFCA** on page 1)*

ety of Motion Picture and Television Engineers (SMPTE) for formal adoption.

Vice president for Asia **Kasho Furuya** advised that although the Asian economic downturn had hurt many LF theaters in Japan, there were signs of a recovery, as theaters recognized the value of coordinating films with exhibits. Representing Europe, **Dominique Rigaud** said that LF attendance was at 10 million in 25 theaters across the continent, and that another 25 LF screens would open in the next couple of years.

Mary Anne Isaac, chair of the Marketing and Membership Committee, praised the efforts of LFCA publicist **Judith Rubin** to spread word of the association and the conference to the industry press.

*(from **OSCAR** on page 1)*

port was "very upbeat" about the state of the LF industry, a fact that influenced the governors' decision. He told *MaxImage!*, "Those films have just saved that category."

Another factor in the decision may have been a dramatic statement made just before the vote by board member **Gregory Peck** and subsequently leaked to *The New York Times*. Peck reportedly said he had the uncomfortable feeling that the Academy was going to strike down the little guy, and that he intended to vote to return to two categories.

The decision was greeted with quiet satisfaction in the LF community. **Bob Rogers** of **BRC Imagination Arts** said, "We believed that once the Board of Governors had the facts they would do the right thing."

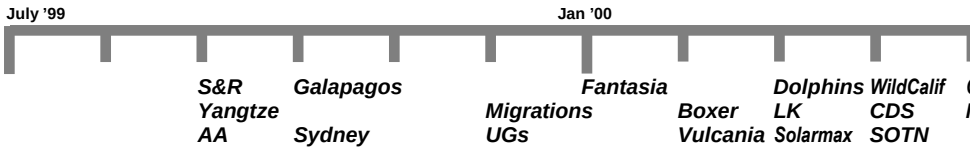
*(from **SHINDLER** on page 2)*

- I call customer service to ask a simple question and I get blabbermouth Bob. Bob's an OK guy, but I do not need to know some of the things I hear.
- Why can't they ever admit they made a mistake?

Consider these responses, and ask yourself if there are any lessons you could learn from them.

In the end, successful companies will implement a combination of direct and indirect marketing efforts. Making follow-up with customers a regular practice will also pay dividends. What approaches work best for you?

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at Shindler@aol.com.



* New listing
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Siegfried and Roy: The Magic Box

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; ***composer: Alan Silvestri****; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut.* ***Narrator: Anthony Hopkins.*** *3D.* ***Release: September 1999****.*

– **World premiere: Sept. 15, 1999, Sony Lincoln Square, New York, NY.**

Chang Jiang: The Great River of China (aka *Yangtze*)

Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: September 1999.

– Shooting wrapped in October.
– Editing is under way.

Alien Adventure (aka *Adventure Planet*)

nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.

– Animation was completed in May.

Sydney: Story of a City

Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleuren; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1999.

– Shooting wrapped on Dec. 31, 1998.
– Editing continues in Sydney.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark; editor: James Lahti; composer: Mark Isham; producers: Giddings, David Clark; executive producers: Andrew Gellis, Laurence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: October 1999.

– All photography is complete.
– Editing continues in Toronto.
– Picture will be locked in July.
– World premiere: October 1999, National Museum of Natural History, Washington, DC.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.

– Principal photography wrapped in March.
– Editing continues.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: North America: Sky High Entertainment, Europe: First E Production, Asia: Sky East; directors: Jean Bergeron (aerial), Sylvain Archambault (ground); cinematographer (aerial): Mehran Salamati; cinematographer (ground): Reed Smoot; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: late 1999.

– May: Filmed the Air Combat Canada aerobatics team in 8/70 3D over the Grand Canyon and at other locations in Arizona and Utah.
– July: Shooting ground footage in 15/70 3D in Quebec.

Fantasia 2000

Walt Disney Pictures; distributor: Buena Vista/ Imax; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: January 1, 2000.

– Animation has been in progress for 12 years.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: early 2000.

– Computer animation continues at TFX Animation in Montreal.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.

– 80% of filming is complete. Waiting for a cooperative volcano.

Dolphins (wt)

MacGillivray Freeman Films/National Wildlife Productions; distributor: MFF; director/ cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.

– Principal photography wrapped in March.
– Editing continues in Laguna Beach.

The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; line producer: Elizabeth Andrew; executive producer: John Dunning. Release: March 2000.

– Shot 8/70 in northern England in January and February.
– Some 15/70 reshoots are set for June or July.
– Editing continues.

Solarmax

JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. ***Release: March 2000****.*

– May – June: Shot in Ireland, Poland, Canary Islands, Norway, **and at Machu Pichu, Peru, on the solstice.**
– **August: Shooting in Italy, Greece, and Sicily, and filming solar eclipse in Esfahan, Iran, and Munich.**

Symbol of the North (wt)

SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.

– June: Filmed in Northern Quebec and Labrador.
– September: Filming Saami people in Lapland, above the Arctic Circle.

Wild California

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: April 2000 (California), ***June 2000 (world)****.*

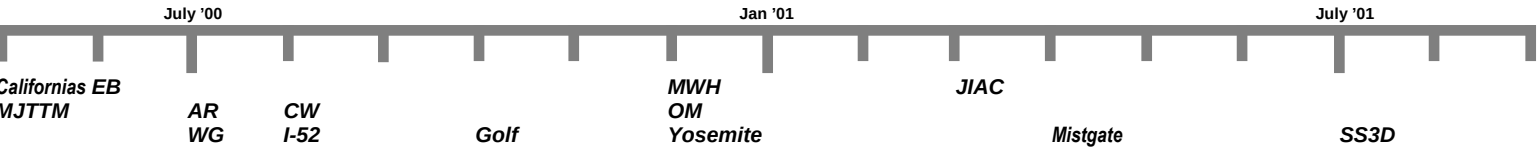
– May: Shot in Mount Whitney, Death Valley, Yosemite, Monterey.
– **Principal photography is complete.**
– **Editing has begun in Laguna Beach.**

Cirque du Soleil's Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000; elsewhere: tba.

– Principal photography is complete.
– Editing and other post work continues.

Paradise F.X. filming in 10/65 360°. *See page 16.*



The Californias (wt)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; ***cinematographers: James Neihouse (topside), Bob Cranston (underwater);*** *co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.*
- **June: Filmed sharks, terns, and gulls on and near Isla Raza in Sea of Cortes.**
- **July: Filming underwater near Loreto, Mexico.**

Michael Jordan To The Max
Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Stern. Release: ***May 2000****.*
- **June: Filmed at Jordan's boyhood home and high school in North Carolina.**
- **July: Filming a kid's basketball camp in Chicago.**
- **August: Shooting Jordan at the United Center in Chicago.**
- **September: Filming at an adult fantasy camp in Nevada.**
- Editing continues in New York.
- **World Premiere in Chicago, May 5, 2000, theater(s) to be determined.**

The Enchanted Billabong
ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.
- 60% of 3D CGI work is done.

American Road
Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.
- **Late summer – spring 2000: Filming throughout the USA.**

The World's Game
Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: summer 2000.
- **June: Filmed U.S. Women's National team practicing in New Jersey.**
- July: Filming Women's World Cup in Los Angeles.
- Fall: Filming in Italy, England.
- Future locations include Brazil and Japan.

CyberWorld (wt)
Wire Frame Films, Ltd.; distributor: Imax; producers: Steve Hoban, Hugh Murray; writers: Murray, Charlie Rubin. Release: 2000.
- Roughly 65% of material to be repurposed to 15/70 has been animated.
- 20% of all footage has been rendered and recorded to 15/70.
- 3D animation of 8 minutes of original material continues in Toronto.

I-52: Operation Rising Sun
Cape Verde Explorations; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.
- Hope to return to Atlantic wreck site of WWII Japanese sub for additional filming and salvage operations later this year.

Golf (wt)
JQH Film Entertainment; ***distributor: MacGillivray Freeman Films****; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith.* ***Release: fall 2000****.*
- **Shooting is expected to restart in the fall in Scotland and the U.S.**

The Majestic White Horses (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: ***Dominique Gentil****, Walter Kindler, Jack Tankard (2nd unit); Release: late 2000.*
- **Shooting will resume in October.**
- **February 2000: Shooting in the Spanish Riding School**
- **May 2000: Six weeks in Austria, Morocco, and Spain.**

Ocean Men *
H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: late 2000.
- May – June: Filmed freediving world champion Pipin Ferreras in the Bahamas.
- July: Filming freediving champion Umberto Pelizzari in Sardinia.
- Future locations: Japan, Antarctic, Miami.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
- 20% of principal photography has been shot over the last two and a half years.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
- August: Filming in underwater caves in Yucatan, Mexico.

Mistgate * (wt)
Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Broughan, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.
- June – July: Filming on location at Loch Lomond and nearby Trossachs.
- August: Aerials of the Scottish highlands and islands.

Space Station 3D
Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. Release: 2001.
- 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
- Filming on Space Station will begin in spring 2000.

The modified Mitchell 10/65 360° camera.

Bookings: July 1999 by film

678 bookings of 85 films in 226 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 14.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AEK	Apple Valley	6/12/98	3/29/00	A
	Atlanta FMNH	7/1/99	6/30/00	
	Auckland	7/28/99	12/31/99	
	Bangkok	11/27/98	7/31/99	
	Bochum	2/11/99	2/8/00	
	Cape Town	11/15/98		B
	Cincinnati	2/12/99	2/12/00	
	Fort Worth	4/16/99	11/4/99	
	Hague	4/12/99	10/11/99	B
	Indianapolis WR	6/25/99	11/24/99	A
	Kansas City Zoo	5/15/99	7/9/99	A
	Kansas City Zoo	7/10/99	5/14/00	B
	Louisville	6/16/99	8/31/99	B
	Melbourne	6/26/98	7/31/99	
	Munich	5/1/99	2/1/00	
	Nyack	5/99	11/99	
	Osaka Sun	4/1/99	9/30/99	
	Perth Omni	3/1/99	12/31/99	
	Portland	2/5/99	6/30/00	B
	Quebec	6/1/99	5/31/01	
	Regina	12/15/98	10/1/99	
	Rotterdam	4/29/99	10/28/99	
	Saint Augustine	4/15/99	10/99	
	Scottsdale	10/8/98	11/26/99	A
	Speyer Dome	2/18/99	8/17/99	A
	Tempe	10/8/98	11/26/99	B
	Vienna	4/9/99	7/1/99	B
	Vienna	7/2/99	9/30/99	E
	Wash NMNH	5/12/99	12/31/00	A
	Winnipeg	7/1/98	11/26/99	
Africa	Aichi	4/1/98	9/30/99	
	Baltimore			S
	Beijing	8/25/97	8/31/99	A
	Cape Town	7/13/98		S
	Hampton	7/15/98		S
	Ontario Mills	5/31/99	6/00	S
	Oslo	5/99	4/00	
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	6/26/99	2/29/00	S
	Tampa MOSI	12/19/97	9/30/99	S
	Tianjin	1/1/98	12/31/00	
	Tokyo IMAX	4/18/98		B
Alamo	San Antonio	1/88	12/99	A
Alaska	Anchorage	5/24/99	9/6/99	A
	Berlin Disc	4/1/99	7/31/99	
	Boston MOS	6/25/99	9/30/99	B
	Branson	5/1/99	4/1/00	
	Cape Town	3/19/99	9/18/00	
	Cleveland	3/15/99	10/15/99	A
	Denver	6/11/99	10/7/99	A
	Fort Lauderdale	7/2/99	6/6/00	A
	Gatlinburg	7/1/99	12/31/99	A
	Houston MNS	6/4/99	10/14/99	B
	Hull	7/1/99	2/28/00	
	Kyoto	3/21/98	2/28/02	
	Milwaukee	3/6/99	10/1/99	A
	Mobile	5/21/99	1/15/00	
	Munich	4/99	8/99	
	Reno FP	6/22/99	1/4/00	A
	Saint Louis SC	5/4/99	9/6/99	
	Saint Paul	6/18/99	10/17/99	
	San Antonio	5/1/99	9/21/99	
	Seattle Omni	5/13/98		B
	Stockholm	3/12/99	9/23/99	B
	Taipei MCRC	2/1/99	1/31/00	
	Vancouver CN	6/4/99		B
	Vantaa	9/1/98	8/31/99	A
	Xalapa	3/1/99	10/31/99	A
	Yunelin Hsien 1	2/1/99	1/31/00	
Amazon	Barcelona	11/18/98	11/18/99	
	Berlin Disc	5/1/99	11/30/99	
	Chicago MSI	5/14/99	1/31/00	
	Dallas SP	3/13/99	12/31/99	A
	Mexico City Pap	1/1/99	8/31/99	A
	New York AMNH	11/2/98	10/99	B
	Seattle Omni	5/13/99		A
	Stockholm	3/12/99	9/23/99	B
	Toronto OP	5/1/99	4/30/00	
Antarc	Cocoa	2/1/99	1/31/00	
	Duluth	6/11/99	10/1/99	B
	Perth Omni	2/92		S
	Vienna	7/2/99	9/30/99	B
ATSOT	Adelaide	3/19/99		
	Barcelona	5/29/97		
	Bochum	12/97		
	Frankfurt	4/1/99	1/1/00	
	Madrid	10/27/98		
	Munich	3/11/98		B
	New York Sony			B
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98	10/31/99	B
	Indianapolis CMI	4/30/98	7/30/99	
	Ontario Mills	3/26/99	3/26/00	
	Syracuse	6/27/99	6/30/02	S
BP	Baltimore			S
	Berlin Disc	10/2/98	10/1/99	A
	Brussels	9/30/98	8/31/99	S
	Copenhagen	4/1/99	5/15/00	
	Dublin IRL	10/2/98	3/31/00	
	Honolulu DCI	1/1/97	12/31/99	
	Houston SCH	7/30/94	5/31/00	
	Lucerne	3/1/99	2/29/00	
	Oslo	5/1/99	7/31/00	
	Stockholm	3/12/99	9/23/99	B
	Valencia Spn	4/17/99	4/16/01	
Closed	Matsuyama	9/97	12/31/99	
	Seville	1/99	7/00	
CV	Calgary EC	3/21/97	12/31/99	
	Copenhagen	9/2/98	5/15/00	
	Dayton	9/1/97	9/7/99	S
	Hong Kong	2/10/98	9/16/99	S
	Kuruma	3/2/99	8/31/99	A
	London ONT	4/98	12/31/99	S
	Perth Omni	1/1/97	12/31/99	B
	Speyer Dome	7/2/98	10/31/99	A
	Taipei AM	2/4/97	2/4/00	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/7/97	11/7/00	S
	Wash NASM	8/8/96		A
DIA	Brussels	5/20/98	8/31/99	B
	Duluth	6/6/98	12/31/99	
	Honolulu DCI	3/15/92	12/31/99	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson	10/7/85	1/18/00	S
	KSC 1	7/21/85		A
	Montpellier	1/20/99	1/19/00	
	Pensacola	3/6/99	9/6/99	B
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	8/31/99	S
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/99	
	Columbus Mar	4/23/99	8/31/99	S
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	London BFI	6/11/99		
	Lucerne	4/25/97	12/31/99	
	Perth Omni	2/95		S
	Portland	5/28/99	9/6/99	
	Tampa MOSI	12/1/95	9/30/99	S
	Vancouver CN	10/7/97	12/31/99	
Discov	Shima	4/10/98	3/31/01	A
E3D	Adelaide	5/20/99	5/00	A
	Berlin Disc	2/26/99	12/31/99	A
	Bochum	7/2/99	12/31/99	A
	Brisbane	5/20/99	5/00	A
	Chicago NP	3/31/99	3/31/00	A
	Columbus Mar	6/4/99	8/31/99	B
	Dusseldorf	3/25/99	3/25/00	A
	Edmonton FP	5/14/99	12/99	A
	Galveston	5/99	12/99	A
	Halifax	5/19/99	12/99	A
	Indianapolis WR	5/28/99	11/4/99	A
	Irvine	2/26/99	7/1/99	A
	Langley	5/19/99	12/99	A
	Lincolnshire	3/31/99	3/31/00	A
	Los Angeles CSC	2/26/99		A
	Melbourne	5/20/99	5/00	A
	Mississauga	7/1/99	12/31/99	A
	Montreal FP	6/17/99	12/31/99	A
	New York Sony	3/31/99	3/31/00	A
	Ontario Edw	2/26/99	7/1/99	
	Osaka Sun	7/1/99	12/31/99	A
	Quebec	6/22/99	10/25/99	A
	Richmond BC	5/19/99	12/99	A
	Singapore DC	6/99	12/99	
	Sydney	5/20/99	5/00	A
	Tokyo IMAX	7/1/99	12/31/99	A
	Toronto FP	5/19/99	12/99	A
	Vaughan	5/19/99	12/99	A
EMSH	Castle Rock	5/1/99	10/31/99	A
	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Addison	7/2/99	12/31/99	S
	Adelaide	5/8/98	12/31/00	
	Bangkok	6/15/99	11/15/99	
	Boise	4/30/99	8/30/99	
	Boston MOS	5/14/99	9/30/99	B
	Bradford	4/1/99	9/30/99	
	Brisbane	1/22/99	7/99	
	Brossard	6/18/99	12/31/99	
	Buffalo	6/6/99	12/31/99	
	Cape Town	7/13/98		B
	Cathedral City	4/1/99	7/31/99	A
	Cleveland	11/20/98		B
	Dayton	6/15/99	9/6/99	
	Denver	6/11/99	2/10/00	E
	Detroit	5/15/98	8/31/99	
	Dublin CA			
	Dusseldorf	10/5/98	8/4/99	
	Frankfurt	4/1/99	9/30/99	
	Hong Kong	4/28/99	9/30/99	
	Hutchinson	10/1/98	3/11/01	B
	Laie	5/17/99		A
	London ONT	12/20/98		A
	Los Angeles CSC	2/26/99		B
	Melbourne	5/98	12/11/00	
	Memphis Pink	5/1/99	10/1/99	A
	Mexico City Pap	1/27/99	9/26/99	A
	Montreal FP	6/18/99	12/31/99	
	Myrtle Beach	7/1/98	7/31/99	
	New York AMNH	6/12/99	10/5/00	A
	Norwalk	1/1/99	10/21/99	B
	Omaha	2/15/99		
	Paris Geo	3/11/99	10/10/99	
	Philadelphia			S
	Poitiers Omni	2/1/99	11/30/99	
	Regina	6/15/98		
	Richmond VA	5/23/99	12/3/99	B
	Rochester MSC	3/5/99	10/1/99	A
	Sacramento	7/8/99	9/30/99	B
	San Diego RHF	7/3/98	8/31/99	B
	San Francisco	6/16/99	8/15/99	
	San Jose	4/30/99		B
	San Simeon	6/26/99	12/15/99	
	Sedona	7/1/98	9/15/99	B
	Seoul	7/24/99	1/23/00	
	Seville			
	Shreveport	7/99	3/00	
	Speyer Imax	4/3/98		A
	Stockholm	3/12/99	9/23/99	B
	Sydney	3/15/98	12/31/00	
	Syracuse	6/26/99	11/5/99	B

Film	Theater	Open	Close	Status
	Tampa MOSI	11/20/98	9/30/99	B
	Tijuana	6/5/99	1/4/00	
	Toronto OSC	5/7/99		B
	Vienna	4/9/99	7/1/99	E
	Yellowstone	7/15/98	9/30/99	
	Zion	8/22/98	7/8/99	B
Extreme	Addison	7/2/99	9/2/99	B
	Adelaide	3/25/99	9/30/99	
	Barcelona	5/12/99	5/00	
	Brisbane	3/25/99	9/30/99	
	Calgary EC	3/31/99		
	Chicago NP	6/4/99		
	Columbus Mar	6/18/99	8/31/99	A
	Dusseldorf	6/11/99	6/00	
	Edmonton FP	6/11/99		
	Hague	4/27/99	10/99	A
	Honolulu DCI	6/1/99	6/1/00	
	Irvine	6/4/99	12/31/99	
	Lucerne	5/2/99	5/00	
	Melbourne	3/25/99	9/30/99	
	Miami	6/99		
	Montpellier	5/5/99	5/00	
	Montreal VP	4/16/99	9/6/99	A
	Munich	4/12/99	10/30/99	
	Myrtle Beach	7/1/99	3/31/00	
	New York Sony	6/4/99	2/4/00	
	Ontario Edw	6/4/99	12/31/99	
	Oslo	3/12/99	3/12/00	
	Paris Def	5/5/99	5/00	
	Perth Omni	7/1/99		
	Portland	7/99		
	Portland	7/23/99	1/23/00	
	Richmond BC	4/9/99		
	Rotterdam	4/27/99		A
	Sandusky	5/8/99	10/10/99	A
	Santa Clara	5/1/99	11/30/99	A
	Shakopee	5/8/99	9/26/99	A
	Speyer Imax	4/2/99	4/30/00	A
	Stockholm	3/12/99	9/23/99	B
	Sydney	3/25/99	9/30/99	
	Tempe	6/99		
	Toronto FP	6/11/99		
	Valencia Spn	7/99		
	Vancouver CN	4/9/99		A
	Vienna	7/2/99	9/30/99	A
	Winnipeg	6/99		
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach		6/15/00	S
FOK	Brussels	7/1/99	9/15/99	
	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
FTM	Lucerne	10/2/98	12/31/99	
GAW	Saint Louis Arch	3/3/97	5/28/00	A
GBR	Lubbock	2/5/99	10/5/99	B
GC	Atlanta FMNH	6/3/99	8/26/99	
	Birmingham	7/3/99	11/3/99	
	Branson	4/99	8/00	
	Cape Town	7/13/98		S
	Grand Canyon	3/1/99	10/31/99	A
	Oslo	5/98	8/1/99	
	Perth Omni	7/3/99	9/30/99	
	Rio	10/31/98	10/31/99	
	Speyer Imax	5/19/95		B
	Vienna	4/9/99	7/1/99	B
GF	Sudbury	6/19/99		A
GP	Bradford	5/1/99	10/31/99	
	Kansas City Zoo	5/15/99	9/15/99	B
	Kofu	1/15/99	7/15/99	A
	Memphis Pink	5/1/99	10/1/99	B
	Orlando SC	4/1/99	7/31/99	A
	Pittsburgh	5/15/99		S
	Regina	3/99	9/99	A
	Taichung	1/1/99	12/31/99	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97	12/31/99	
IA	Madrid	10/22/98	12/31/99	
	Puebla	10/98	9/30/99	
	Regina			S
Imagine	Bochum	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
IOTS	Boston MOS	6/25/99	9/30/99	B
	Jersey City	4/23/99	10/99	A
	Los Angeles CSC	6/25/99	12/31/99	A
	Myrtle Beach	5/1/99	12/31/99	
	Norwalk	6/18/99	10/21/99	A
	San Diego RHF	5/14/99	8/31/99	A
	Vancouver CN	6/4/99	12/31/99	
	Winnipeg	7/12/99	12/31/99	
ITD	Apple Valley	3/29/97	3/29/02	A
	Bangkok	3/1/99	2/28/00	
	Barcelona	2/22/96	12/31/99	
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	12/31/99	S
	Dublin IRL	6/24/99	12/23/99	
	Fort Lauderdale	6/4/97	11/30/99	B
	Halifax	2/15/99	7/15/99	
	Honolulu DCI	7/1/97	12/31/99	
	Irvine	1/1/98	12/31/01	S
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	1/1/99	12/31/99	S
	London BFI	6/11/99		
	London ONT	8/1/98		B
	Madrid	5/5/99	6/24/00	
	Miami	4/99	10/99	
	Munich	1/7/99	1/6/00	
	Nagoya OT	4/1/99	7/31/99	
	New York Sony	5/95	12/99	S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/00	
	Ontario Edw	11/26/97	12/31/01	
	San Francisco	6/16/99	6/16/00	
	Seattle PSC	3/1/99	10/19/99	
	Sinsheim	5/15/98	5/20/01	B
	Tempe	10/1/98	9/4/99	S
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Barcelona	11/1/98	10/31/99	
	Indianapolis WR	8/7/97	8/15/01	
	KSC 2	10/12/96		A
	Las Vegas Lux			S
	London Troc	6/20/98	10/31/99	
	New York Sony	1/1/99	12/31/99	S
	Ontario Edw	7/1/98	12/31/01	
	Osaka Sci	5/28/99	11/30/99	
	Sinsheim	10/26/96	5/20/01	B
LB	Bochum	10/16/98	12/31/99	
	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Virginia Beach	6/96	4/01	B
LS	Berlin Disc	10/2/98	8/31/99	B
	Bogota	5/28/99	1/27/00	
	Brossard	6/15/99	10/5/99	
	Cape Town	11/12/98		A
	Columbus Mar	3/12/99	8/31/99	B
	Dublin IRL	6/6/98	10/22/99	B
	Hutchinson		9/15/99	S
	La Coruna	10/23/98	7/31/99	B
	Las Palmas	6/24/99	6/23/00	
	Norfolk	6/1/94		A
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Reno FP			S
	San Jose	4/30/99		A
	Sioux Falls	6/1/99	5/31/00	
	Speyer Dome	11/19/97		B
	Stockholm	3/12/99	9/23/99	B
	Syracuse	6/26/99	3/4/00	B
	Tampa MOSI	5/28/99	11/18/99	B
MG	London ONT	9/16/97		S
MOE	Adelaide	2/1/99	2/1/00	
	Aguascalientes	11/98	11/99	
	Albuquerque	2/99	8/99	A
	Baltimore	5/20/99	6/30/01	A
	Bochum	3/25/99	12/25/99	
	Charlotte	5/29/99	11/24/99	A
	Cincinnati	6/99	10/99	
	Cleveland	1/1/99	12/31/99	
	Copenhagen	3/3/99	10/1/99	
	Dallas SP	3/13/99	12/31/99	B
	Denver	6/11/99	2/10/00	A
	Hampton	3/26/99	9/26/99	
	Houston MNS	6/4/99	10/14/99	A
	Ichikawa	4/1/99	8/1/99	
	Jersey City	4/23/99	10/99	B
	Kagoshima	4/1/99	10/7/99	
	Kuala Lumpur IMAX	5/16/99	5/15/00	
	Las Vegas Lux	2/11/99	12/31/99	B
	Leon	6/1/99	12/1/99	
	Louisville	6/5/99	1/7/00	A
	Melbourne	2/1/99	2/1/00	
	Monterrey Mex	3/18/99	7/18/99	
	Montreal VP	4/17/99	9/6/99	A
	Myrtle Beach	1/1/99	7/31/99	
	Niagara	5/1/99	10/1/99	
	Omaha	3/27/99	9/27/99	
	Paris Def	10/21/98	7/21/99	
	Paris Geo	11/18/98	5/18/00	
	Perth Omni	5/1/99	9/30/99	
	Philadelphia	1/2/99	9/13/99	A
	Pittsburgh	5/14/99	10/14/99	A
	Poitiers Imax	2/5/99	2/5/00	A
	Reno NBS	1/2/99	7/2/99	
	Richmond BC	12/18/98	8/18/99	
	Richmond VA	5/22/99	12/3/99	A
	San Diego RHF	5/14/99	8/31/99	S
	Seattle PSC	3/99	12/99	
	Singapore SC	5/99	11/99	
	Sydney	2/1/99	2/1/00	
	Taichung	7/1/99	6/30/00	
	Taipei AM	2/99	2/00	
	Toronto OP	1/99	12/99	
	Victoria	5/11/99	12/99	A
	Vienna	4/9/99	7/1/99	B
	Wash NMNH	5/99	12/99	
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Chicago MSI	6/99	10/99	B
	Dayton	6/1/99	1/3/00	
	Little Rock	6/15/99	12/15/99	
	Pensacola	11/8/96		A
	Victoria	10/1/98	8/30/99	B
MOTM	Frankfurt	1/4/99	1/4/00	B
MTA	Chicago NP	1/1/99	1/1/00	S
	Indianapolis WR	4/99	9/99	
	Lubbock	7/2/99	12/2/99	B
	New York Sony	7/98	7/99	
MTM	Bochum	2/1/99	7/30/99	
	Branson	3/1/98	4/30/00	B
	Cathedral City	4/1/99	7/31/99	B
	Dallas SP	9/25/98	9/24/99	B
	Dusseldorf	2/1/99	7/30/99	
	Edmonton SSC	1/9/98	6/30/00	
	Houston SCH	6/28/97	12/31/01	
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/00	B
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/99		A
	Mobile	1/8/99	11/15/99	
	Norwalk	1/1/99	10/21/99	E
	Sacramento	7/8/99	10/17/99	
	Syracuse	6/26/99	11/5/99	A
	Taipei AM	7/19/98	7/18/99	
	Wash NASM	5/21/97		B
Niagara	Niagara	1/87		A
	Perth Omni	7/3/99	9/30/99	
	Rio	10/31/98	10/31/99	
OG	Calgary SC	2/1/99	9/6/99	A
	Little Rock	3/26/99	9/99	
	Murrieta	3/4/99	9/99	
	Oslo	1/22/99		
	Paris Def	5/99	11/99	
OMATS	London BFI	6/11/99	12/31/99	
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	12/31/91		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Leon	8/98	7/99	
	Ontario Mills	5/28/99	9/28/99	
	Orlando SC	4/1/99	7/31/99	B
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
RSATM	Bochum	6/15/98	6/14/00	E
	Columbus Mar	7/2/99	10/28/99	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Oslo	7/4/98	7/3/00	E
S&R	Chicago NP	7/31/99	1/31/00	
	New York Sony	7/31/99	1/31/00	
SC	Baltimore			S
	Boston MOS			S
	Hastings	6/8/99	9/20/99	B
	Pittsburgh			S
SE	Baltimore	3/1/97		S
	Brussels	7/1/99	9/15/99	
	Hampton	2/12/99	4/30/00	
	Lincolnshire	4/23/99	8/23/99	
	Nagashima	9/1/98	8/31/99	
	Orlando Muv		11/30/99	
	Paris Geo	5/18/98	11/30/99	S
	Pittsburgh			S
	Sapporo	3/1/99	8/31/99	
	Tampa MOSI	12/1/98	9/30/00	S
	Toronto OSC	3/6/98	3/31/02	S
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/1/99	10/31/99	A

Film	Theater	Open	Close	Status
ShinSymp	Nagano Hot	10/96	12/00	A
SI	Aguascalientes	3/1/99	10/31/99	
	Berlin Disc	4/1/99	7/31/99	
	London ONT	12/97		S
SileSky	Lucerne	10/19/98	12/31/99	S
SOA	Dallas AA	2/26/99		
SOLOE	Calgary EC	3/16/95	12/31/99	
	Houston MNS	7/1/98	6/30/00	
	Lucerne	3/1/99	12/31/99	A
Speed	Calgary SC	6/1/96		S
	Syracuse	2/28/98		S
	Valencia Spn	4/21/98	6/30/00	
SupeSpee	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Indianapolis WR	4/16/99	12/31/01	
	Milwaukee	5/15/99	12/3/99	A
	San Diego RHF	3/1/99	2/28/01	S
	Speyer Imax	4/2/98		E
	Syracuse	9/1/97	6/30/02	S
	Vienna	7/2/99	9/30/99	B
T40	Branson	4/1/97	9/30/99	B
	Las Vegas Lux			S
	Lucerne	10/9/98	10/1/99	A
	Vancouver CN	6/1/97	12/31/99	B
T90	Hampton	9/10/98	9/7/99	S
	Norwalk	11/20/98	12/31/99	S
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Corsicana	6/1/99	10/1/99	
	Phoenix	6/1/99	8/31/99	B
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
TF	Aguascalientes	7/1/99	6/30/00	
	Dayton	1/1/97	12/31/99	
	Taipei AM	7/15/99	7/14/00	
	Tampa MOSI	12/1/98	9/30/99	S
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Addison	7/2/99	12/31/99	S
	Aguascalientes	6/1/99	7/31/99	
	Alamogordo	7/1/99	9/30/99	B
	Birmingham	5/15/99		
	Branson	3/13/98	12/31/99	
	Detroit	1/99	12/99	
	Hastings	6/8/99	9/20/99	A
	Huntsville	5/28/99	9/7/99	
	Hutchinson	5/1/99	12/31/99	
	Indianapolis CMI	4/30/99		
	Kansas City Zoo	1/16/99	10/31/99	B
	Mexico City Pap	3/6/99	11/5/99	
	Monterrey Mex	7/20/99	11/20/99	
	Oulu	4/28/99		
	Seoul	4/99		
	Sudbury	6/19/99	10/31/99	
	Townsville	2/1/99	7/30/99	
	Valencia Spn	3/98		
Trex	Addison	7/2/99	9/2/99	A
	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	7/1/99	12/31/99	
	Auckland	7/28/99	3/31/00	
	Bangkok	3/99	9/99	
	Bochum	5/13/99	12/31/00	
	Boise	6/1/99	12/31/00	
	Bradford	4/5/99	4/5/00	
	Brisbane	1/22/99	11/14/00	
	Buffalo	6/6/99	12/30/99	
	Cathedral City	5/1/99	8/31/99	A
	Charlotte	7/3/99	3/3/00	
	Chicago NP	11/7/98	10/31/99	A
	Copenhagen	11/27/98	5/15/00	
	Dallas Cmk	7/4/99	7/4/00	
	Duluth	6/11/99	10/1/99	A
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hampton	5/28/99	11/30/99	
	Hutchinson	1/4/99	1/3/00	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Kaohsiung	7/1/99	6/30/00	
	Las Vegas Lux	2/11/99	12/31/99	A
	Little Rock	1/15/99	1/14/00	
	London Troc	11/27/98	10/31/99	
	Lubbock	6/4/99	12/31/99	A
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	7/17/99	
	Montpellier	3/24/99	3/23/00	
	Myrtle Beach	11/13/98	10/8/99	
	New Orleans	5/1/99	4/1/00	
	New York Sony	10/23/98	10/8/99	
	Nyack	2/12/99	8/12/99	
	Ontario Edw	10/23/98	12/31/01	
	Portland	2/5/98	10/1/99	A
	Quebec	6/22/99	2/22/01	B
	Regina	6/99	6/00	
	Richmond BC	12/18/98	2/12/00	
	Sacramento	7/8/99	9/30/99	A
	Sapporo	5/22/99	11/21/99	
	Singapore SC	2/99	8/99	
	Sinsheim	3/18/99		
	Spokane	5/99	8/99	A
	Sydney	12/3/98	11/14/00	
	Tampa MOSI	5/28/99	9/30/00	A
	Tempe	1/14/99	7/15/99	B
	Tijuana	3/6/99	9/10/99	
	Valencia CA	7/2/99	12/31/00	
	Vaughan	2/12/99	2/12/00	
	Virginia Beach	1/8/99	4/30/01	
TRF	Boston MOS			S
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Boston MOS			S
	Dallas SP	9/24/98	12/31/99	B
	Gurnee	4/17/99	10/31/99	A
	Pittsburgh			S
	Syracuse	10/15/97	4/30/00	S
	Tampa MOSI	7/1/95	9/30/99	S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Copenhagen	6/1/96	9/1/99	
	Perth Omni	11/1/97	12/31/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
	Vienna	7/2/99	9/30/99	B
Whales	Adelaide	7/99	12/99	
	Anchorage	5/24/99	9/6/99	B
	Apple Valley	6/11/99	9/6/99	
	Branson	5/28/99	12/31/99	
	Cape Town	7/13/98		S
	Cleveland	11/20/98	7/20/99	A
	Corsicana	3/1/99	7/1/99	
	Detroit	6/99	12/99	
	Honolulu DCI	1/15/97		B
	Hull	4/15/99	12/15/99	
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Seattle Omni	7/18/97	12/31/99	B
	Victoria	6/26/98	8/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
	Zion	7/9/99	12/31/99	B
Wildfire	Cape Town	7/1/99	6/30/00	A
	Edmonton SSC	5/14/99	9/6/99	A
	Hague	7/1/99	1/1/00	B
	Houston MNS	6/16/99	3/30/00	B
	Las Vegas CP	3/25/99	7/25/99	A
	Los Angeles CSC	7/30/99	12/31/99	A
	Orlando SC	1/6/99	3/6/00	A
	Philadelphia	7/2/99	9/9/99	A
	Reno NBS	7/9/99	1/1/00	A
	Rotterdam	7/1/99	1/1/00	B
	Taipei MCRC	7/1/99	6/30/00	
	Wash NASM	3/12/99	9/12/99	E
	Winnipeg	3/15/99	9/15/99	A
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Montpellier	5/29/98		
	Poitiers Imax 3D	5/98	5/00	A
Wolves	Atlanta FMNH	3/1/99	9/30/99	B
	Calgary EC	4/30/99	9/30/99	A
	Cape Town	7/1/99	7/1/00	
	Kansas City Zoo	7/10/99	10/15/99	A
	Kansas City Zoo	7/10/99	6/30/00	A
	Myrtle Beach	3/1/99	2/28/00	A
	Phoenix	6/1/99	12/14/00	A
	Saint Louis Arch	5/29/99	5/28/00	A
	Seattle PSC	6/1/99	6/1/01	A
	Toronto OSC	5/7/99	12/31/99	A
	Vancouver SW	3/12/99	11/7/99	A
	Vienna	4/9/99	7/1/99	A
	Vienna	7/2/99	9/30/99	B
	Wash NASM	6/1/99	12/1/99	E
	Winnipeg	3/27/99	9/15/99	A
	Yellowstone	4/1/99	10/1/99	A
Yell	Alamogordo	7/1/99	12/31/99	A
	Macon	1/20/97		
	Munich	11/6/97		B
	Pittsburgh			S
	Yellowstone	5/94		A
ZC	Zion	4/1/99	10/31/99	A

June 1999 by Theater

Theater	Film	Open	Close	Status
Addison	Everest	7/2/99	12/31/99	S
	Extreme	7/2/99	9/2/99	B
	TR	7/2/99	12/31/99	S
	Trex	7/2/99	9/2/99	A
Adelaide	ATSOT	3/19/99		
	E3D	5/20/99	5/00	A
	Everest	5/8/98	12/31/00	
	Extreme	3/25/99	9/30/99	
	MOE	2/1/99	2/1/00	
	Trex	12/10/98	11/14/00	
	Whales	7/99	12/99	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	SI	3/1/99	10/31/99	
	TF	7/1/99	6/30/00	
	TR	6/1/99	7/31/99	
Aichi	Africa	4/1/98	9/30/99	
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	TR	7/1/99	9/30/99	B
	Yell	7/1/99	12/31/99	A
Albuquerque	MOE	2/99	8/99	A
Anchorage	Alaska	5/24/99	9/6/99	A
	Whales	5/24/99	9/6/99	B
Apple Valley	AEK	6/12/98	3/29/00	A
	ITD	3/29/97	3/29/02	A
	Trex	11/26/98	12/31/99	
	Whales	6/11/99	9/6/99	
Atlanta FMNH	AEK	7/1/99	6/30/00	
	GC	6/3/99	8/26/99	
	Trex	7/1/99	12/31/99	
	Wolves	3/1/99	9/30/99	B
Auckland	AEK	7/28/99	12/31/99	
	Trex	7/28/99	3/31/00	
Baltimore	Africa			S
	Beavers			S
	BP			S
	MOE	5/20/99	6/30/01	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SupeSpee	5/22/98		S
Bangkok	AEK	11/27/98	7/31/99	
	Everest	6/15/99	11/15/99	
	ITD	3/1/99	2/28/00	
	Trex	3/99	9/99	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Extreme	5/12/99	5/00	
	ITD	2/22/96	12/31/99	
	L5	11/1/98	10/31/99	
Beijing	Africa	8/25/97	8/31/99	A
Berlin Disc	Alaska	4/1/99	7/31/99	
	Amazon	5/1/99	11/30/99	
	Beavers	10/2/98	10/31/99	B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	LS	10/2/98	8/31/99	B
	SI	4/1/99	7/31/99	
Birmingham	GC	7/3/99	11/3/99	
	TR	5/15/99		
Bochum	AEK	2/11/99	2/8/00	
	ATSOT	12/97		
	E3D	7/2/99	12/31/99	A
	Imagine	10/16/98	12/31/99	
	LB	10/16/98	12/31/99	
	MOE	3/25/99	12/25/99	

Theater	Film	Open	Close	Status
	MTM	2/1/99	7/30/99	
	RSATM	6/15/98	6/14/00	E
	Trex	5/13/99	12/31/00	
	WOC	10/16/98		
Bogota	LS	5/28/99	1/27/00	
Boise	Everest	4/30/99	8/30/99	
	Trex	6/1/99	12/31/00	
Boston MOS	Alaska	6/25/99	9/30/99	B
	Everest	5/14/99	9/30/99	B
	IOTS	6/25/99	9/30/99	B
	SC			S
	TRF			S
	TTL			S
Bradford	Everest	4/1/99	9/30/99	
	GP	5/1/99	10/31/99	
	Trex	4/5/99	4/5/00	
Branson	Alaska	5/1/99	4/1/00	
	GC	4/99	8/00	
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	9/30/99	B
	TR	3/13/98	12/31/99	
	Whales	5/28/99	12/31/99	
Brisbane	E3D	5/20/99	5/00	A
	Everest	1/22/99	7/99	
	Extreme	3/25/99	9/30/99	
	Trex	1/22/99	11/14/00	
Brossard	Everest	6/18/99	12/31/99	
	LS	6/15/99	10/5/99	
Brussels	BP	9/30/98	8/31/99	S
	DIA	5/20/98	8/31/99	B
	FOK	7/1/99	9/15/99	
	SE	7/1/99	9/15/99	
	SupeSpee	9/30/98		B
Buffalo	Everest	6/6/99	12/31/99	
	Trex	6/6/99	12/30/99	
Calgary EC	CV	3/21/97	12/31/99	
	DIS	1/1/98	12/31/99	
	Extreme	3/31/99		
	SOLOE	3/16/95	12/31/99	
	Wolves	4/30/99	9/30/99	A
Calgary SC	OG	2/1/99	9/6/99	A
	Speed	6/1/96		S
Cape Town	AEK	11/15/98		B
	Africa	7/13/98		S
	Alaska	3/19/99	9/18/00	
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Whales	7/13/98		S
	Wildfire	7/1/99	6/30/00	A
	Wolves	7/1/99	7/1/00	
Castle Rock	EMSH	5/1/99	10/31/99	A
Cathedral City	Everest	4/1/99	7/31/99	A
	MTM	4/1/99	7/31/99	B
	Trex	5/1/99	8/31/99	A
Charlotte	MOE	5/29/99	11/24/99	A
	Trex	7/3/99	3/3/00	
Chattanooga	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	WOC	10/10/98		
Chicago MSI	Amazon	5/14/99	1/31/00	
	MOF	6/99	10/99	B
	TBAA	2/1/96	2/00	S
Chicago NP	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99		
	ITD	1/1/99	12/31/99	S
	MTA	1/1/99	1/1/00	S
	S&R	7/31/99	1/31/00	
	Trex	11/7/98	10/31/99	A
Cincinnati	AEK	2/12/99	2/12/00	
	MOE	6/99	10/99	
Cleveland	Alaska	3/15/99	10/15/99	A
	Everest	11/20/98		B
	MOE	1/1/99	12/31/99	
	Whales	11/20/98	7/20/99	A
Cocoa	Antarc	2/1/99	1/31/00	
Columbus Mar	DIS	4/23/99	8/31/99	S
	E3D	6/4/99	8/31/99	B
	Extreme	6/18/99	8/31/99	A
	LS	3/12/99	8/31/99	B
	RSATM	7/2/99	10/28/99	E
Copenhagen	BP	4/1/99	5/15/00	
	CV	9/2/98	5/15/00	
	MOE	3/3/99	10/1/99	
	Trex	11/27/98	5/15/00	
	WABOS	6/1/96	9/1/99	
Corsicana	TBAA	6/1/99	10/1/99	
	Whales	3/1/99	7/1/99	
Dallas AA	SOA	2/26/99		
Dallas Cmk	Trex	7/4/99	7/4/00	
Dallas SP	Amazon	3/13/99	12/31/99	A
	MOE	3/13/99	12/31/99	B
	MTM	9/25/98	9/24/99	B
	SupeSpee	5/22/98		B
	TTL	9/24/98	12/31/99	B
Dayton	CV	9/1/97	9/7/99	S
	Everest	6/15/99	9/6/99	
	MOF	6/1/99	1/3/00	
	TF	1/1/97	12/31/99	
Denver	Alaska	6/11/99	10/7/99	A
	Everest	6/11/99	2/10/00	E
	MOE	6/11/99	2/10/00	A
Detroit	Everest	5/15/98	8/31/99	
	TR	1/99	12/99	
	Whales	6/99	12/99	
Dollywood	Heart	4/10/94		A
Dublin CA	Everest			
Dublin IRL	BP	10/2/98	3/31/00	
	ITD	6/24/99	12/23/99	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
Duluth	Antarc	6/11/99	10/1/99	B
	DIA	6/6/98	12/31/99	
	Trex	6/11/99	10/1/99	A
Dusseldorf	E3D	3/25/99	3/25/00	A
	Everest	10/5/98	8/4/99	
	Extreme	6/11/99	6/00	
	MTM	2/1/99	7/30/99	
Edmonton FP	E3D	5/14/99	12/99	A
	Extreme	6/11/99		
Edmonton SSC	MTM	1/9/98	6/30/00	
	Wildfire	5/14/99	9/6/99	A
Fort Lauderdale	Alaska	7/2/99	6/6/00	A
	ITD	6/4/97	11/30/99	B
	Trex	1/22/99	1/22/00	
Fort Worth	AEK	4/16/99	11/4/99	
Frankfurt	ATSOT	4/1/99	1/1/00	
	Everest	4/1/99	9/30/99	
	MOTM	1/4/99	1/4/00	B
Galveston	E3D	5/99	12/99	A
	Trex	12/26/98	12/24/99	A
Gatlinburg	Alaska	7/1/99	12/31/99	A
Grand Canyon	GC	3/1/99	10/31/99	A
Gurnee	TTL	4/17/99	10/31/99	A
Hague	AEK	4/12/99	10/11/99	B
	Extreme	4/27/99	10/99	A
	Wildfire	7/1/99	1/1/00	B
Halifax	E3D	5/19/99	12/99	A
	ITD	2/15/99	7/15/99	
Hampton	Africa	7/15/98		S
	MOE	3/26/99	9/26/99	
	SE	2/12/99	4/30/00	
	T90	9/10/98	9/7/99	S
	Trex	5/28/99	11/30/99	
Hastings	SC	6/8/99	9/20/99	B
	TR	6/8/99	9/20/99	A
Hong Kong	CV	2/10/98	9/16/99	S
	Everest	4/28/99	9/30/99	
Honolulu DCI	BP	1/1/97	12/31/99	
	DIA	3/15/92	12/31/99	
	Extreme	6/1/99	6/1/00	
	HH	12/2/91		A
	ITD	7/1/97	12/31/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	Alaska	6/4/99	10/14/99	B
	MOE	6/4/99	10/14/99	A
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/16/99	3/30/00	B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
	MTM	6/28/97	12/31/01	
Hull	Alaska	7/1/99	2/28/00	
	Whales	4/15/99	12/15/99	
Huntsville	MTM	6/3/98	5/1/00	
	TR	5/28/99	9/7/99	
Hutchinson	DIA	10/7/85	1/18/00	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	MTM	11/14/97	12/31/00	B
	TR	5/1/99	12/31/99	
	Trex	1/4/99	1/3/00	
Ichikawa	MOE	4/1/99	8/1/99	
Indianapolis CMI	Beavers	4/30/98	7/30/99	
	TR	4/30/99		
Indianapolis WR	AEK	6/25/99	11/24/99	A
	E3D	5/28/99	11/4/99	A
	L5	8/7/97	8/15/01	
	MTA	4/99	9/99	
	MTM	8/7/97	2/27/01	
	SupeSpee	4/16/99	12/31/01	
	Trex	11/5/98	11/9/99	A
Irvine	E3D	2/26/99	7/1/99	A
	Extreme	6/4/99	12/31/99	
	ITD	1/1/98	12/31/01	S
	Trex	10/23/98	12/31/01	
Jersey City	IOTS	4/23/99	10/99	A
	MOE	4/23/99	10/99	B
Kagoshima	MOE	4/1/99	10/7/99	
Kansas City Zoo	AEK	5/15/99	7/9/99	A
	AEK	7/10/99	5/14/00	B
	GP	5/15/99	9/15/99	B
	TR	1/16/99	10/31/99	B
	Wolves	7/10/99	10/15/99	A
	Wolves	7/10/99	6/30/00	A
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	Trex	7/1/99	6/30/00	
Katoomba	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
Kofu	GP	1/15/99	7/15/99	A
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kuala Lumpur IMAX	MOE	5/16/99	5/15/00	
Kuruma	CV	3/2/99	8/31/99	A
Kyoto	Alaska	3/21/98	2/28/02	
La Coruna	LS	10/23/98	7/31/99	B
	Whales	10/23/98	9/30/99	A
Laie	Everest	5/17/99		A
	PO	12/31/91		A
Langley	E3D	5/19/99	12/99	A
Las Palmas	LS	6/24/99	6/23/00	
Las Vegas CP	Wildfire	3/25/99	7/25/99	A
Las Vegas Lux	ITD	1/1/99	12/31/99	S
	L5			S
	MOE	2/11/99	12/31/99	B
	T40			S
	Trex	2/11/99	12/31/99	A
Leon	MOE	6/1/99	12/1/99	
	ROF	8/98	7/99	
Lincolnshire	E3D	3/31/99	3/31/00	A
	SE	4/23/99	8/23/99	
Little Rock	MOF	6/15/99	12/15/99	
	OG	3/26/99	9/99	
	Trex	1/15/99	1/14/00	
London BFI	DIS	6/11/99		
	ITD	6/11/99		
	OMATS	6/11/99	12/31/99	
London ONT	CV	4/98	12/31/99	S
	Everest	12/20/98		A
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	E3D	2/26/99		A
	Everest	2/26/99		B
	IOTS	6/25/99	12/31/99	A
	Wildfire	7/30/99	12/31/99	A
Louisville	AEK	6/16/99	8/31/99	B
	MOE	6/5/99	1/7/00	A
Lubbock	GBR	2/5/99	10/5/99	B
	MTA	7/2/99	12/2/99	B
	Trex	6/4/99	12/31/99	A
Lucerne	BP	3/1/99	2/29/00	
	DIS	4/25/97	12/31/99	
	Extreme	5/2/99	5/00	
	FTM	10/2/98	12/31/99	
	MTM	7/1/99		A
	RSATM	7/1/98		E
	SileSky	10/19/98	12/31/99	S
	SOLOE	3/1/99	12/31/99	A
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	IA	10/22/98	12/31/99	
	ITD	5/5/99	6/24/00	
Matsuyama	Closed	9/97	12/31/99	
Melbourne	AEK	6/26/98	7/31/99	
	E3D	5/20/99	5/00	A
	Everest	5/98	12/11/00	
	Extreme	3/25/99	9/30/99	
	MOE	2/1/99	2/1/00	
	Trex	12/3/98	11/14/00	
Memphis Pink	Everest	5/1/99	10/1/99	A
	GP	5/1/99	10/1/99	B

Theater	Film	Open	Close	Status
Mexico City Pap	Amazon	1/1/99	8/31/99	A
	Everest	1/27/99	9/26/99	A
	TR	3/6/99	11/5/99	
Miami	Extreme	6/99		
	ITD	4/99	10/99	
	Trex	1/22/99	7/17/99	
Milwaukee	Alaska	3/6/99	10/1/99	A
	SupeSpee	5/15/99	12/3/99	A
Mississauga	E3D	7/1/99	12/31/99	A
Mobile	Alaska	5/21/99	1/15/00	
	MTM	1/8/99	11/15/99	
Monterrey Mex	MOE	3/18/99	7/18/99	
	TR	7/20/99	11/20/99	
Montpellier	DIA	1/20/99	1/19/00	
	Extreme	5/5/99	5/00	
	Trex	3/24/99	3/23/00	
	WOC	5/29/98		
Montreal FP	E3D	6/17/99	12/31/99	A
	Everest	6/18/99	12/31/99	
Montreal VP	Extreme	4/16/99	9/6/99	A
	MOE	4/17/99	9/6/99	A
Munich	AEK	5/1/99	2/1/00	
	Alaska	4/99	8/99	
	ATSOT	3/11/98		B
	Extreme	4/12/99	10/30/99	
	ITD	1/7/99	1/6/00	
	Whales	1/3/97		B
	Yell	11/6/97		B
Murrieta	OG	3/4/99	9/99	
Myrtle Beach	Everest	7/1/98	7/31/99	
	Extreme	7/1/99	3/31/00	
	IOTS	5/1/99	12/31/99	
	MOE	1/1/99	7/31/99	
	Trex	11/13/98	10/8/99	
	Wolves	3/1/99	2/28/00	A
Nagano Hot	ShinSymp	10/96	12/00	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	ITD	4/1/99	7/31/99	
New Orleans	Trex	5/1/99	4/1/00	
New York AMNH	Amazon	11/2/98	10/99	B
	Everest	6/12/99	10/5/00	A
New York Sony	ATSOT			B
	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99	2/4/00	
	ITD	5/95	12/99	S
	L5	1/1/99	12/31/99	S
	MTA	7/98	7/99	
	S&R	7/31/99	1/31/00	
	Trex	10/23/98	10/8/99	
Niagara	MOE	5/1/99	10/1/99	
	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	1/1/99	10/21/99	B
	IOTS	6/18/99	10/21/99	A
	MTM	1/1/99	10/21/99	E
	T90	11/20/98	12/31/99	S
Nyack	AEK	5/99	11/99	
	ITD	9/25/98	1/20/00	
	Trex	2/12/99	8/12/99	
Omaha	Everest	2/15/99		
	ITD	3/29/98	3/31/00	
	MOE	3/27/99	9/27/99	
Ontario Edw	E3D	2/26/99	7/1/99	
	Extreme	6/4/99	12/31/99	
	ITD	11/26/97	12/31/01	
	L5	7/1/98	12/31/01	
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	5/31/99	6/00	S
	Beavers	3/26/99	3/26/00	
	ROF	5/28/99	9/28/99	
Orlando Muv	SE		11/30/99	
Orlando SC	GP	4/1/99	7/31/99	A
	ROF	4/1/99	7/31/99	B
	Wildfire	1/6/99	3/6/00	A
Osaka Sci	L5	5/28/99	11/30/99	
Osaka Sun	AEK	4/1/99	9/30/99	
	E3D	7/1/99	12/31/99	A
Oslo	Africa	5/99	4/00	
	BP	5/1/99	7/31/00	
	Extreme	3/12/99	3/12/00	
	GC	5/98	8/1/99	
	LS	11/1/98	10/31/99	
	OG	1/22/99		
	RSATM	7/4/98	7/3/00	E
Oulu	TR	4/28/99		
Paris Def	Extreme	5/5/99	5/00	
	MOE	10/21/98	7/21/99	
	OG	5/99	11/99	
Paris Geo	Everest	3/11/99	10/10/99	
	MOE	11/18/98	5/18/00	
	SE	5/18/98	11/30/99	S
Pensacola	DIA	3/6/99	9/6/99	B
	MOF	11/8/96		A
Perth Omni	AEK	3/1/99	12/31/99	
	Antarc	2/92		S
	CV	1/1/97	12/31/99	B
	DIS	2/95		S
	Extreme	7/1/99		
	GC	7/3/99	9/30/99	
	LS	6/95		S
	MOE	5/1/99	9/30/99	
	Niagara	7/3/99	9/30/99	
	ROF	10/91		S
	WABOS	11/1/97	12/31/99	
Philadelphia	Everest			S
	MOE	1/2/99	9/13/99	A
	Seasons	9/11/98	11/12/99	B
	Wildfire	7/2/99	9/9/99	A
Phoenix	TBAA	6/1/99	8/31/99	B
	Wolves	6/1/99	12/14/00	A
Pittsburgh	GP	5/15/99		S
	MOE	5/14/99	10/14/99	A
	SC			S
	SE			S
	TTL			S
	Yell			S
Poitiers Imax	MOE	2/5/99	2/5/00	A
Poitiers Imax 3D	WOC	5/98	5/00	A
Poitiers Omni	Everest	2/1/99	11/30/99	
Portland	AEK	2/5/99	6/30/00	B
	DIS	5/28/99	9/6/99	
	Extreme	7/99		
	Extreme	7/23/99	1/23/00	
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	9/30/99	
Quebec	AEK	6/1/99	5/31/01	
	E3D	6/22/99	10/25/99	A
	Trex	6/22/99	2/22/01	B
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	GP	3/99	9/99	A
	IA			S
	Trex	6/99	6/00	
Reno FP	Africa	1/1/98		S
	Alaska	6/22/99	1/4/00	A
	LS			S
Reno NBS	MOE	1/2/99	7/2/99	
	Wildfire	7/9/99	1/1/00	A
Richmond BC	E3D	5/19/99	12/99	A
	Extreme	4/9/99		
	MOE	12/18/98	8/18/99	
	Trex	12/18/98	2/12/00	
Richmond VA	Everest	5/23/99	12/2/99	B
	MOE	5/22/99	12/3/99	A
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	Everest	3/5/99	10/1/99	A
Rotterdam	AEK	4/29/99	10/28/99	
	Extreme	4/27/99		A
	Wildfire	7/1/99	1/1/00	B
Sacramento	Everest	7/8/99	9/30/99	B
	MTM	7/8/99	10/17/99	
	Trex	7/8/99	9/30/99	A
Saint Augustine	AEK	4/15/99	10/99	
Saint Louis Arch	GAW	3/3/97	5/28/00	A
	Wolves	5/29/99	5/28/00	A
Saint Louis SC	Alaska	5/4/99	9/6/99	
Saint Paul	Alaska	6/18/99	10/17/99	
San Antonio	Alamo	1/88	12/99	A
	Alaska	5/1/99	9/21/99	
San Diego RHF	Everest	7/3/98	8/31/99	B
	IOTS	5/14/99	8/31/99	A
	MOE	5/14/99	8/31/99	S
	SupeSpee	3/1/99	2/28/01	S
San Francisco	Everest	6/16/99	8/15/99	
	ITD	6/16/99	6/16/00	
San Jose	Everest	4/30/99		B
	LS	4/30/99		A
San Simeon	Everest	6/26/99	12/15/99	
	HCBTD			A
Sandusky	Extreme	5/8/99	10/10/99	A
Santa Clara	Extreme	5/1/99	11/30/99	A
Sapporo	SE	3/1/99	8/31/99	
	Trex	5/22/99	11/21/99	
Scottsdale	AEK	10/8/98	11/26/99	A
Seattle Omni	Alaska	5/13/98		B
	Amazon	5/13/99		A
	EMSH			A
	Whales	7/18/97	12/31/99	B
Seattle PSC	ITD	3/1/99	10/19/99	
	MOE	3/99	12/99	
	Wolves	6/1/99	6/1/01	A
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	3/1/99	10/31/99	A
Seoul	Everest	7/24/99	1/23/00	
	TR	4/99		
Seville	Closed	1/99	7/00	
	Everest			
Shakopee	Extreme	5/8/99	9/26/99	A
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shreveport	Everest	7/99	3/00	
Singapore DC	E3D	6/99	12/99	
Singapore SC	MOE	5/99	11/99	
	Trex	2/99	8/99	
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	Trex	3/18/99		
Sioux Falls	LS	6/1/99	5/31/00	
Speyer Dome	AEK	2/18/99	8/17/99	A
	CV	7/2/98	10/31/99	A
	LS	11/19/97		B
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	Everest	4/3/98		A
	Extreme	4/2/99	4/30/00	A
	GC	5/19/95		B
	SupeSpee	4/2/98		E
Spokane	Trex	5/99	8/99	A
Stockholm	Alaska	3/12/99	9/23/99	B
	Amazon	3/12/99	9/23/99	B
	BP	3/12/99	9/23/99	B
	Everest	3/12/99	9/23/99	B
	Extreme	3/12/99	9/23/99	B
	LS	3/12/99	9/23/99	B
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	GF	6/19/99		A
	TR	6/19/99	10/31/99	
Sydney	E3D	5/20/99	5/00	A
	Everest	3/15/98	12/31/00	
	Extreme	3/25/99	9/30/99	
	MOE	2/1/99	2/1/00	
	Trex	12/3/98	11/14/00	
Syracuse	Africa	6/26/99	2/29/00	S
	Beavers	6/27/99	6/30/02	S
	DIA	1/26/97	8/31/99	S
	Everest	6/26/99	11/5/99	B
	LS	6/26/99	3/4/00	B
	MTM	6/26/99	11/5/99	A
	Speed	2/28/98		S
	SupeSpee	9/1/97	6/30/02	S
	TTL	10/15/97	4/30/00	S
Taejon MST	TBAA	12/31/98	12/31/00	
Taichung	GP	1/1/99	12/31/99	A
	HH	10/17/97	12/31/99	
	MOE	7/1/99	6/30/00	
	Taiwan	1/1/92		B
Taipei AM	CV	2/4/97	2/4/00	
	MOE	2/99	2/00	
	MTM	7/19/98	7/18/99	
	TF	7/15/99	7/14/00	
Taipei MCRC	Alaska	2/1/99	1/31/00	
	Wildfire	7/1/99	6/30/00	
Tampa MOSI	Africa	12/19/97	9/30/99	S
	DIS	12/1/95	9/30/99	S
	Everest	11/20/98	9/30/99	B
	LS	5/28/99	11/18/99	B
	SE	12/1/98	9/30/00	S
	TF	12/1/98	9/30/99	S
	Trex	5/28/99	9/30/00	A
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95	9/30/99	S
Tempe	AEK	10/8/98	11/26/99	B
	Extreme	6/99		
	ITD	10/1/98	9/4/99	S
	Trex	1/14/99	7/15/99	B
Tianjin	Africa	1/1/98	12/31/00	
Tijuana	Everest	6/5/99	1/4/00	
	Trex	3/6/99	9/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
Tokyo IMAX	Africa	4/18/98		B
	E3D	7/1/99	12/31/99	A
Toronto FP	E3D	5/19/99	12/99	A
	Extreme	6/11/99		
Toronto OP	Amazon	5/1/99	4/30/00	
	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	

Theater	Film	Open	Close	Status
	Everest	5/7/99		B
	SE	3/6/98	3/31/02	S
	Wolves	5/7/99	12/31/99	A
Townsville	TR	2/1/99	7/30/99	
Valencia CA	Trex	7/2/99	12/31/00	
Valencia Spn	BP	4/17/99	4/16/01	
	DIA	4/17/98	4/16/00	
	Extreme	7/99		
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	Alaska	6/4/99		B
	DIS	10/7/97	12/31/99	
	Extreme	4/9/99		A
	IOTS	6/4/99	12/31/99	
	ITD	3/1/97	12/31/99	B
	T40	6/1/97	12/31/99	B
Vancouver SW	CV	11/7/97	11/7/00	S
	Wolves	3/12/99	11/7/99	A
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan	E3D	5/19/99	12/99	A
	Trex	2/12/99	2/12/00	
Victoria	MOE	5/11/99	12/99	A
	MOF	10/1/98	8/30/99	B
	Whales	6/26/98	8/99	B
Vienna	AEK	4/9/99	7/1/99	B

Theater	Film	Open	Close	Status
	AEK	7/2/99	9/30/99	E
	Antarc	7/2/99	9/30/99	B
	Everest	4/9/99	7/1/99	E
	Extreme	7/2/99	9/30/99	A
	GC	4/9/99	7/1/99	B
	MOE	4/9/99	7/1/99	B
	SupeSpee	7/2/99	9/30/99	B
	WATE	7/2/99	9/30/99	B
	Wolves	4/9/99	7/1/99	A
	Wolves	7/2/99	9/30/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG		6/15/00	S
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	LB	6/96	4/01	B
	Trex	1/8/99	4/30/01	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	TF	7/1/76		A
	Wildfire	3/12/99	9/12/99	E
	Wolves	6/1/99	12/1/99	E
Wash NMNH	AEK	5/12/99	12/31/00	A
	MOE	5/99	12/99	
Winnipeg	AEK	7/1/98	11/26/99	

Theater	Film	Open	Close	Status
	Extreme	6/99		
	IOTS	7/12/99	12/31/99	
	Wildfire	3/15/99	9/15/99	A
	Wolves	3/27/99	9/15/99	A
Xalapa	Alaska	3/1/99	10/31/99	A
Yellowstone	Everest	7/15/98	9/30/99	
	Wolves	4/1/99	10/1/99	A
	Yell	5/94		A
Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Everest	8/22/98	7/8/99	B
	Whales	7/9/99	12/31/99	B
	ZC	4/1/99	10/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
Extreme	Extreme	1999		IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
FTM	Freedom to Move, A	1985		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea, The	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		SDA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OMATS	Old Man and the Sea, The	1999		OEI
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX

Film	Title	Year		Dist
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
ShinSymp	Shinsyu Symphony	1995		SDA
SI	Survival Island	1995		IMAX
SileSky	Silent Sky	1977		IMAX
SOA	Spirit of American	1999	870	unk
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DTI
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

June 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
56	Everest	11	DIA	5	TBAA	2	HD	1	HCBTD
52	Trex	11	SE	5	Yell	2	HH	1	Heart
46	MOE	10	DIS	4	Antarc	2	Imagine	1	MG
39	Extreme	10	GC	4	LB	2	S&R	1	MOTM
28	AEK	9	Amazon	4	MTA	2	T90	1	OMATS
28	E3D	9	L5	4	SC	2	TRF	1	Ozarks
28	ITD	9	SupeSpee	4	T40	2	WATE	1	PO
26	Alaska	8	ATSOT	4	WOC	1	Alamo	1	RFTS
19	LS	8	GP	3	IA	1	Discov	1	Seasons
19	MTM	8	IOTS	3	Niagara	1	EOTS	1	Sedona
18	TR	7	ROF	3	SI	1	Flyers	1	ShinSymp
17	Whales	6	TF	3	SOLOE	1	FMHG	1	SileSky
14	Africa	6	TTL	3	Speed	1	FTM	1	SOA
14	Wolves	5	Beavers	3	WABOS	1	GAW	1	Taiwan
13	Wildfire	5	MOF	2	EMSH	1	GBR	1	Urushi
12	CV	5	OG	2	FOK	1	GF	1	VLBP
11	BP	5	RSATM	2	FP	1	HC	1	ZC

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972
Tel: 310-247-3000
http://www.oscars.org/

Academy of Television Arts and Sciences
5230 Lankershim Blvd.
North Hollywood, CA 91601
Tel: 818 754 2800
Fax: 818 761 2827
http://www.emmys.org/

Accor
Tour Maine Montparnasse
33, avenue du Maine
Paris, 75755 FRANCE
Tel: +33-1-45 38 86 00
Fax: +33-1-45 38 85 95
http://www.accor.com

Benesse Corporation **BC**
1-34 Ochiaj
Tama City
Tokyo, 206 JAPAN
Tel: +81-423- 56 0814
Fax: +81-423- 56 0815

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

British Film Institute
21 Stephen Street
London, W1P 1PL ENGLAND, UK
Tel: +44-171-815-1326
Fax: +44-171-815-1378
http://www.bfi.org.uk/

BTP/SAE
2, rue de Laborde
Paris, 75008 FRANCE
Tel: +33 1 44 90 44 44
Fax: +33 1 44 90 44 90
http://www.sefifrance.fr/sae.htm

Buena Vista Pictures Distribution **BVP**
3900 W. Alameda Ave, 28th floor
Burbank, CA 91521 USA
Tel: 818-567 5007

Cape Verde Explorations, Ltd.
6825 Cottingham Lane
Centreville, VA 22020 USA
Tel: 703-830-2986
Fax: 703-830-5033

Centre Solutions
One Market Plaza
Spear Street Tower
San Francisco, CA 94105 USA
Tel: 415 222 04 20
Fax: 415 222 03 39
http://www.centresolutions.com

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7200
Fax: 323-962-8746
http://www.cfi-hollywood.com

Continental Graphics Holdings
4525 Wilshire Suite 203
Los Angeles, CA 90010 USA
Tel: 323-930-2281
Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104-8414 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Encom, Inc. **EI**
4-23-13 Jingumae, Shibuya
Tokyo, JAPAN
Tel: +81-3-3478-6976
Fax: +81-3-3478-5957

Fleischmann Planetarium
University of Nevada
Mail Stop 272
Reno, NV 89557-0010 USA
Tel: 775-784-4812
Fax: 775-784-4822
http://www.scs.unr.edu/planet/

Gaumont Cinemas
30 Ave. Charles de Gaulle
Neuilly sur Seine, 92200 FRANCE
Tel: +33-1-4643-2483
Fax: +33-1-4643-2429
http://www.gaumont.fr/

Giant Screen Sports **GSS**
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Association
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

H5B5 Media AG
Rosenheimer Strasse 145 F
Munich, Bavaria 81671 GERMANY
Tel: +49-89 4525 4741
Fax: +49 89 4525 4747
http://www.h5b5.com

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Ideal Entertainment
8787 Shoreham Drive 602
Los Angeles, CA 90069 USA
Tel: 323-939-3399
Fax: 323-939-3009

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026
Tel: 310-305-8081
Fax: 310-305-7563

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Ste 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

MacGillivray Freeman Films **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com
Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

Wide Gauge Film & Video Monthly
Marshall Multimedia, LLC
PO Box 7009
Princeton, NJ 08543-7009 USA
http://members.aol.com/widegauge/

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Metreon
101 4th Street
San Francisco, CA 94103 USA
Tel: 415-369-6000
http://metreon.com

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
Fax: 414-278-6100

Moody Gardens
One Hope Boulevard
Galveston, TX 77554 USA
Tel: 409-744-4673
http://www.moodygardens.com

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Museum of Discovery and Science
401 Southwest 2nd Street
Fort Lauderdale, FL 33312-1707
Tel: 954-467-6637
Fax: 954-467-0046
http://www.mods.org

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

nWave Pictures
15060 Ventura Blvd, Ste 400
Sherman Oaks, CA 91403-2402
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
360B Rachel Street
Montreal, QC H2W 1E9 CANADA
Tel: 514-286-2622
Fax: 514-586-2633

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Paradise F.X. Corp.
3211 S. La Cienega Blvd.
Los Angeles, CA 90016 USA
Tel: 310-202-6566
Fax: 310-202-1398

Pathé
5, boulevard Malesherbes
Paris, 75008 FRANCE
Tel: +33 1 49 24 43 33
Fax: +33 1 49 24 41 00
http://www.pathe.com/

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND
Tel: +44-171-928-9882
Fax: +44-171-928-9886
http://www.principalmedia.com/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

RPG Productions, Inc.
400 South Victory Blvd, Ste 201
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

SDA Panorama **SDA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Sedona SuperVue Theater
P.O. Box 20667
Sedona, AZ 86341 USA
Tel: 520-284-3813
Fax: 520-284-3571
http://supermax.sedona.net

Sensible Systems, Inc. **SSI**
11-8 Sarugakucho, Apt. 401
Shibuya-Ku
Tokyo, 150 JAPAN
Tel: +81-3-3770-0221
Fax: +81-3-3770-0233

Showmax, Inc.
1105 Quail Street
Newport Beach, CA 92660 USA
Tel: 310-273-8831
Fax: 310-273-8874
http://www.showmax.com

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-687-5455

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Suez Lyonnaise des Eaux
1, rue d'Astorg
Paris, 75008 FRANCE
Tel: +33-1-40 06 64 07
Fax: +33-1-40 06 66 86
http://www.suez-lyonnaise-eaux.fr

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

Swartwout Enterprises, Inc.
703 Manzanita Drive
Sedona, AZ 86336 USA
Tel: 520-284-3813
Fax: 520-284-3571

TAARNA Studios
305 del la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Thorburn Associates
2867 Grove Way, P.O. Box 20399
Castro Valley, CA 94546 USA
Tel: 510-886-7826
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http://www.ta-inc.com/index.html

Total Big Screen Distribution Pty Ltd.
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Sydney, NSW 2039 AUSTRALIA

Directory,

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Fax: +61-2-9555-7979

Vivendi
42, avenue de Friedland
Paris, 75380 FRANCE
Tel: +33 1 71 71 10 00
Fax: +33 1 71 71 11 79
http://www.vivendi.com

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81672 GERMANY
Tel: +49-89-43606-464
Fax: +49-89-43606-487
http://www.bogner.com

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Zion Canyon Cinemax
145 Zion Park Boulevard
Springdale, UT 84767 USA
Tel: 435-772-2400
Fax: 435-772-2466
http://www.ziontheatre.com/

Zurich Financial Services
Mythenquai 2
Zurich, 8022 SWITZERLAND
Tel: +41 1 625 25 25
Fax: +41 1 625 35 55
http://www.zurich.com

Classifieds

POSITIONS SOUGHT

Sales/Marketing Coordinator

Sales/marketing team player who is versatile, creative, and ambitious, seeks an impact position.

Currently employed in Western Canada with an IMAX affiliate theater. Uphold highly effective communication and organizational skills in conjunction with employer's diverse educational and entertainment mandate. Also an active community-minded person with progressive skills and employment background.

More than willing to relocate to the U.S.A. or other international locations with relatively short notice. Aspire to make a significant contribution to the Large Format motion picture sector.

To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

Producer, Director, Writer

An experienced producer, director, and writer seeks a position on a large-format film or theater project. Please contact Shimpei Kitamura for a copy of my resume. 310-260-1029, fax 310-458-5310. E-mail shimpei@earthlink.net.

Marketing Pro

Veteran marketing, PR, corporate sponsorship-oriented professional (20+ years entertainment experience), has worked in LF, special venue, and LBE industry for the past seven years.

Fully capable of planning, writing, and executing a wide variety of programs and campaigns to generate "brand name awareness" and worldwide marketing visibility. Substantial industry contacts and media savvy. Can hit the ground running. Team player. Invaluable and dedicated company asset.

Southern California based. References provided. Available immediately for full-time position. Please contact Bob Mazza (310) 659-1701.

POSITION OPENINGS

Projection Supervisor

COSI Columbus, a dynamic center of science learning and fun, will open a new, world-class facility in November 1999. Projection Supervisor will coordinate all technical and operational aspects of the cutting-edge Iwerks Extreme Screen Theater projection room. Associate Degree in Electronics or equivalent work experience required. Minimum three years projection experience with conventional 35mm or 70mm equipment; three years experience with 8-perf, 70mm or 15-perf, 70mm equipment preferred. Familiarity with electrical and mechanical principles required.

Successful candidate will be dependable, detail- and team-oriented troubleshooter with good appreciation for the visitor experience. Using tools provided, candidate must be able to lift and change film reels weighing up to 200 lbs.

Send résumé, including salary requirements and references, to:
COSI, Human Resources-MI
280 E. Broad St.
Columbus, OH 43215
fax: 614-228-6363
email: cosi_hr@compuserve.com

Customer Service Technician

Leading provider of worldwide entertainment attractions is looking for a qualified technician to perform installations and service Iwerks 1570 projection system. Prefer BS in Electrical Eng., minimum 1 year technical experience, extensive knowledge of electronics, electrical, and mechanical systems, possess excellent communication and people skills. Extensive travel.

Resume/salary history to:
Iwerks Entertainment
Job code R14,
4540 W. Valerio St.,
Burbank, CA 91505-1046.
Fax: 818-840-6183
NO CALLS ACCEPTED
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Operations/Group Sales/Marketing

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National Amusements operates the finest multiplex Cinemas throughout the Northeast and Midwest of America as well as internationally in Great Britain, Argentina, and Chile. Don't delay! Send your resume including your salary history to:
John Bilsborough
National Amusements, Inc.
200 Elm Street
Dedham, MA 02027
Jbilsborough@national-amusements.com

Multiple Positions, Chicago, IL

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:
Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607
312-243-9740
Fax: 312-243-9739

Theater Programs Manager, Denver

The **Denver Museum of Natural History** is seeking a **Theater Programs Manager**. This position has the responsibility for operations of the IMAX Theater and Planetarium, as well as audio-visual services for the entire Museum. Candidates for the position must have a bachelor's degree in science, engineering, education, astronomy, business administration or equivalent experience; at least three years of management experience; technical understanding of operations of a large format film theater and planetarium; and, a creative and innovative mind to blend education, the theater media, and scientific information. Necessary skills include: leadership; organization; communication orally, in written form, and through programs; demonstrated ability to work in a team atmosphere; working knowledge of the principles and procedures of budgeting and planning; and the ability to manage projects. Supervisory responsibilities of this position include Planetarium Production Team Coordinator, Technical Operations Team Coordinator, Event Services Team Coordinator, IMAX Theater Team Coordinator, Theater Programs Coordinator, and indirect supervision of volunteers and other staff.

The Denver Museum of Natural History is entering into a large, new Space Science Initiative which will include the entire renovation and upgrade of the Planetarium Theater, and the development of new and creative shows as a part of a larger Space Science Visitor Experience. This initiative is in its early stages, and will have phased openings in 2001 and 2002. This $20 million project offers a great opportunity for the right candidate to take part in many new partnerships and program development to launch this Museum into the next century.

Applicants for either position should send resume and salary requirements to:
Denver Museum of Natural History
Personnel Department
2001 Colorado Boulevard
Denver, CO 80205
Please, no telephone calls.

Multiple positions, multiple locations, U.S.

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SHORTS

SF's 1st LF opens in Metreon

San Francisco got its first LF theater when Sony's Metreon opened on June 16 with a 600-seat Sony IMAX 3D house. Located south of Market Street downtown near the Moscone Convention Center, Metreon is a 350,000-square-foot (32,000-square-meter) "urban entertainment center" ("we are *not* a mall," a Metreon spokesman told the media). The center has restaurants, retail shops – including the first Microsoft store – and an interactive children's area based on the work of *Where the Wild Things Are* author Maurice Sendak.

The IMAX's 80 x 100-ft. (24.2 x 30.3m) screen is part of a 15-screen, 4,500-seat Sony multiplex. The IMAX theater opened with ***Everest*** and ***Into the Deep***.

LFCA board changes

The **Large Format Cinema Association** announced the following changes to its board of directors following the board meeting on May 22. **Chris Reyna,** executive vice president and general manager of **Imagica USA**, was reconfirmed as LFCA president; **Todd Mortensen**, director of marketing and distribution for **Destination Cinema, Inc.**, was appointed LFCA vice president, replacing **Arthur Johnson** of the **Fleischmann Planetarium**; **Lynn Ellington**, director of the **National Museum of Natural History**'s Discovery Center, was named LFCA secretary, replacing **Steve Thorburn** of **Thorburn Associates**.

Jack Shishido, senior VP, worldwide sales and marketing, for **Iwerks Entertainment**, was appointed chairman of the 2000 conference, stepping into the position held for the past two years by **Therese Andrade** of **Imax Corporation**. **Rick Gordon**, president of **RPG Productions**, was named chair of the LFCA Technical Standards and Practices committee, taking over from Reyna.

Weiley's latest production

John Weiley writes from Australia to announce the premiere of his latest production, **Ruby Galilea Weiley**, on May 30th. Both Ruby and co-producer **Susanne Weiley** are doing fine, despite Ruby's jumping the production schedule by five weeks, coming in at a weight of 5 lbs., 13 oz. (2.64 kg).

Weiley was in Poland shooting for his next LF film, ***Solarmax***, and reports that "I broke all records getting back to Sydney but still was too late for the birth. I would have missed it even if I had been at the movies in Sydney - the whole process from Susanne deciding that she had better go to the hospital to the delivery of the baby took only a couple of hours."

Prince Charles tries new IMAX 3D glasses at BFI.

Prince Charles opens BFI IMAX

Reported by Mary Kaye Kennedy in London.

His Royal Highness **Prince Charles**, the patron of the **British Film Institute**, officially opened the **BFI London IMAX Cinema** on June 11 at a royal event that also marked the world premiere of ***The Old Man and the Sea***. The film's animator, **Alexander Petrov**, and executive producer **Bernard Lajoie**, presented the prince with an original oil-painted cel from the animated film.

Charles toured the theater, led by **Alan Parker**, BFI chairman; **John Woodward**, BFI director; **Ian Temple**, head of the IMAX project; and **Mary Kaye Kennedy**, acting cinema director. The prince also visited the projection booth, where **Dennis Laws**, the cinema's technical manager, invited him to start the projector for a screening of the 3D short ***Paint Misbehavin'***.

Following the tour, Charles tried on a pair of the new IMAX 3D glasses designed by Polaroid, joking as the royal press corps took photos, "I am daily making a fool of myself." The prince then spoke to the capacity audience, officially opened the cinema by presenting a plaque to Parker, and joined the audience in watching *The Old Man and the Sea*.

The royal opening, which was the first time the prince had seen an LF film, generated substantial local, national, and international press for the theater.

Paradise shoots 10/65 360° test

Paradise F.X. recently tested a new 360° 10-perf/65mm camera for a signature short film for **Isco Optics** in Germany. The shoot, on Leo Carrillo Beach in Malibu, CA, used a Mitchell Military DA70 camera, modified by Paradise president **Max Penner** from 12-perf to 10-perf, and an Isco 360° lens. (*See photos on pages 6 and 7.*)

The finished film will be shown at Isco's Pegasus Magic System theater in Gottingen, Germany.

Quick cuts

- Oscar-winner **Anthony Hopkins** has signed on to narrate ***Siegfried and Roy: The Magic Box*** and Oscar-nominee **Alan Silvestri** (*Forrest Gump*) is composing the score. In the meantime, the film's release date has slipped from July to September.
- Montreal's **Coscient Group**, parent of LF production/distribution company **SDA Panorama** and one of Canada's largest producers of television programming, has changed its name to **Motion International**.
- Microsoft's **Bill Gates** has given the **Pacific Science Center** in Seattle US$551,000 for its Tropical Butterfly House and Insect Village.
- Galveston's **Moody Gardens** (which already has butterflies in its rainforest pyramid) recently opened its new ice rink, to go along with its IMAX 3D theater and IMAX Ridefilm simulator.